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Literary Parallel as a Genre

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Annotation: Literary criticism has its own genre structure as one of the main and operational areas of literary criticism. Critical genres are classified according to what problems they cover and what problems they solve. This article discusses the genesis, essence and features of literary parallel criticism as an independent and self-specific genre based on the study of E.E. Bertels about Navoi and Attor.

Keywords: literary parallel, comparative typological analysis, features, ancient literature, "Comparative biographies", monographic literary parallel, parallel article, "Navoi and Attor".

"As in all forms of art, literary-critical works have certain groups and directions in their structure, scientific and educational features, place of application and functions".[1] There is a tradition in literature to use the term "genre" in two senses. Derived from French, this word means "kind" and "variety". Therefore, if earlier epic, lyrical and dramatic genres were called the term "genre", then later this term began to denote their manifestations in a particular historical period (novel, story, comedy, tragedy; sonnet, elegy).[2] The literary-critical dictionary defines the genre as follows: "A literary genre is a historically established type of literary work, a concept that refers to works of different sizes that have common features in domestic or world literature of a certain period".[3]

The literary parallel is also an independent genre of literary criticism, which has its own specific features. The origins of this genre date back to antiquity. The historical and biographical work of the ancient Greek philosopher, historian and writer Plutarch "Comparative Lives" mentions famous Greek, Roman statesmen and political figures, such as Lysander and Sulla, Keaton and Lucullus, Nike and Craze, Agesilaus and Pompey, Alexander and Caesar, Demosthenes and Cicero and the lifestyle, behavior and lifestyle of the creators are covered in a comparative manner. These parallels of Plutarch played an important role in the origin and development of historical, psychological, methodological parallels.

The first literary critic studied literary parallel as an independent genre of criticism is B.F. Yegorov. In the section "Dialogue and literary parallel as a genre" of his study of composition, genres and style in literary criticism, the scientist shows the genre features of the literary parallel and analyzes the works of this genre in Russian literature. “As an important feature of the genre, the scientist indicates the size and volume of the analyzed text: if a review is written on many works of many writers, then a parallel is written on two or

[1] Nazarov B., Rasulov A., Qahramonov Q., Axmedova Sh. O`zbek adabiy tanqidchiligi tarixi.─ Toshkent:Cho`lpon nomidagi nashriyot-matbaa ijodiy uyi, 2012.─ B.380.
[2] Quronov D. Adabiyotshunoslik nazariyasi asoslari.–Toshkent: Akademnashr, 2018.– B.366.
[3] Куронов Д. ва бош. Адабиётшуносликлугати . –Тошкент: Akademnashr, 2013. – Б.99.

more comparable works or creators”.[4]

B.F. Yegorov P.A. As a vivid example of a literary parallel genre, he cites Vyazemsky's article "About Derzhavin". At the same time, the well-known Russian critic V. V. Belinsky emphasizes the importance of research in the genre of literary parallelism in his scientific work. V. V. Among them are "Petersburg and Moscow" by Belinsky (1844) and "A Look at Russian Literature in 1847". If "Petersburg and Moscow" criticism (1844) is a general cultural parallel, then "A look at Russian literature of 1847" is a purely literary parallel, his works were subjected to a comparative analysis.

In Uzbek literary criticism, literary parallels have been created in the form of literary articles, monographs or dissertations. As a striking example of a parallel genre in literary criticism, the well-known orientalist E.E. Bertels "Navoi and Attor" In this study, the works of Farididdin Attor "Mantik ut-tair" and Nizamiddin Mir Alisher Navoi "Lison ut-tair" were analyzed by the comparative typological method. Many examples prove that “Lison ut-tair” by Navoi is not a translation of “Mantik ut-tair” by Attar, but an original epos. It is known that Turkish literature is related to Persian literature, and that these two literatures have been nourished and developed over the centuries. However, some Western literary scholars have used the measurements used in the analysis of Eastern literature to evaluate Western works of art and have misunderstood the literary tradition in the East, calling Navoi "an imitator" and "a translator". In the introduction to the study, E.E. Bertels clarifies the above issues, emphasizing that the term “translation” should be used very carefully in relation to the works of Eastern writers, since its meaning does not always correspond to Eastern literary forms.

1. The epic "Mantik ut-tayr" consists of an introduction, 24 articles and a preface. The epic "Lison ut-Tair" consists of an introduction, 176 small chapters and a preface.
2. Navoi approaches the original in general, but does not try to give it clearly and allows very large deviations.
3. Attor's style is very grassy, his poems are full of cries, the narrative is always divided by prayers - fiery prayers to God. Navoi, on the other hand, softens the sharp views of Attar and translates them into the realm of true Islam.
4. The story of the creation of the world is described in more detail by Attar, while Navoi devotes more space to the expulsion of Satan.
5. There are no stories in Navoi about a mother rescuing a drowned child. As a result, Navoi wrote 63 stories in Lison ut-Tair (the total number is much less than that of Attor). Only 12 of them are relevant narratives of the Persian epic, the remaining 51 are new. Therefore, 81% of the total number of stories should be considered the work of Navoi's original work, and it can be said that there are very few common moments in the Persian and Turkish epics in the description of details.[5]
6. Descriptions of the first four caliphs are present in both epics, but the description of Navoi is relatively clear, much more interesting than the dry and formal descriptions of the Attor. (We must not forget that this opinion of the Attor refers to the period in which he lived. G.T.).
7. In the Navoi epic, events lost their abstract character, independent of time and space,

[4] Егоров Б. О мастерстве литературной критики: жанры, композиция, стиль.– Ленинград :Сов. Писатель, Ленинградское отд-ние, 1980. — С.-193.

[5] Бертельс Е.Э. Навоий ва Аттор. Монография. Рус тилидан И. Мирзаев таржимаси. – Тошкент, 2005.– Б.70.

acquired a material form, became relatively real, acquired a humanistic spirit.

E.E. Bertels also touches upon the common features of both epics.

1. The first part is devoted to the praise of Allah both in Attar and in Navoi.
2. Both poets have a chapter on the blessings of the Prophet.
3. The opening lines of the chapters dedicated to Khalif Rashidins in Lison ut-tair are a vivid expression of originality. For example,

"Xojayi avvalki avval yori o'st,

Sony isnayni az xuna filg'ori o'st"

(Attor).

"Ulki Sultoni Rasulga yordur,

Soni isnayni az xuna filg'ordur"

(Navoi).

In conclusion, the scientist puts forward the following provisions: "Although Navoi, as he himself points out, is related to Attar, nevertheless, this chapter itself is a free expression of Persian origin. The most important differences are the softening of Attar's sharp philosophical views, the moderate expression of Sufism, and the omission of all religious and political positions, which are very important for Attar, a member of the Shiite sect. Navoi brings the Attar system closer to the interests of its scale and period, and softens places that might seem unpleasant to the original Herat palace"[6]... The epic of Navoi "Lison ut-Tair" is an epic about the epic of Attar".[7] Indeed, many Navoi scientists argued that the great Navoi created a work taking into account the time and environment in which he lived. In short, in the literary parallel genre:

- compares two or more works or works of art;
- the literary parallel has a socio-political, philosophical, ethnographic, historical, methodological and psychological, literary character;
- refers to a group of genres classified by the breadth of coverage of the material;
- Comparative-historical and comparative-typological methods of literary criticism are widely used.
- Scientific problems are studied in the form of a parallel article, monographic literary parallel and scientific research.

The genre complex of Uzbek criticism is a historically integral system based on complex and peculiar connections and interactions of various types of critical works. The process of forming a system of genres is one of the important laws of the development of critical thinking.[8] M. M. Bakhtin: "The genre is revised and updated at each new stage in the development of literature and in each work of this genre. The genre lives in the present, but always remembers its past, its beginning. Genre is a representative of creative memory in the

[6] Бертельс Е.Э. Навоий ва Аттор. Монография. Рус тилидан И. Мирзаев таржимаси. – Тошкент, 2005.– Б.28.

[7] Бертельс Е.Э. Навоий ва Аттор. Монография. Рус тилидан И. Мирзаев таржимаси. – Тошкент, 2005.– Б.72.

[8] Nazarov B., Rasulov A., Qahramonov Q., Axmedova Sh. O`zbek adabiy tanqidchiligi tarixi.─ Toshkent:Cho`lpon nomidagi nashriyot-matbaa ijodiy uyi, 2012.─ B.381.

process of literary development”.[9] In particular, the literary parallel is also an important and still insufficiently researched genre of literary criticism, awaiting deep and scientific study.

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